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tution unusual—policy that has determined the selection of canvases. A fair and impartial effort has been made to give worthy American artists a representation, and irrespective of results, it is to be hoped that the innovation of this year will become the fixed custom of years to come.

HARRISON N. HOWARD.



GLEANINGS FROM AMERICAN ART CENTERS

Nearly half the canvases at the recent loan portrait show in the American Art Galleries, New York, were by old masters. The rest were by American and foreign painters of the recent past and the active present, many of the distinguished artists of the day being represented among the more than three hundred and fifty pictures that filled the building. The new works were in many cases of real importance, but the solid basis, the fundamental tone, was provided by the canvases of early Italian, Spanish, French, Dutch, Flemish, and English painters.

✱ The nineteenth annual exhibition of the Architectural League of New York will be held in the building of the American Fine Arts Society, New York, from February 14 to March 5. The exhibition will consist of architectural drawings in plan, elevation, section, perspective, and detail; drawings of decorative works; cartoons for stained glass; models of executed or proposed work; work executed in stone, wood, bronze, wrought iron, mosaic glass, and leather; sketches and paintings of decorative subjects. The members of the jury are Karl Bitter, Edwin H. Blashfield, Bryson Burroughs, Arnold W. Brunner, John M. Carrere, Kenyon Cox, Daniel C. French, Augustus St. Gaudens, John La Farge, Charles F. McKim, George B. Post, and D. Everett Waid. Competitions will be held under the auspices of the league for the gold and silver medals, the president's prize, and the Henry O. Avery prize. All drawings must be delivered on or before February 1. The premiated designs, with others of special interest submitted in the competitions, will be exhibited at the coming exhibition. The subject for the medal competition is "a recreation pier for an American seaport of the first class." The subject of the competition for the president's prize, which is open to the members only, is a stained glass window representing the Annunciation. The subject of the competition for the Henry O. Avery prize is an electrolier suitable for a newel-post in the hall of a public library. The committee on competitions is composed of J. Langdon Schroeder, Kenyon Cox, and Herbert Adams.

✱ The sixty-ninth exhibition of the Boston Art Club opened January 1, and will close January 30. It was voted at a recent meeting of the club that the sum of one thousand dollars be appropriated

which may be used, under the authority of the board of management, for the purchase of one or more works of art from this exhibition. The special jury was composed of Walter L. Dean, Francis Draper, Frank H. Tompkins, William J. Kaula, Wilbur Dean Hamilton, Thomas Allen, and Joseph H. Hatfield; the hanging committee consisted of Thomas Allen,



LITTLE CONSTANCE

By Gari Melchers

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Daniel J. Strain, William J. Kaula, Francis Draper, and William Dean Hamilton.

✿ The Boston Architectural Club's exhibition of sketches and water-colors in the Twentieth Century Hall, 14 Somerset Street, recently held, contained drawings by C. Howard Walker, R. Clipston Sturgis, R. S. Peabody, Dwight Blaney, W. G. Preston, H. P. Pennell, William R. Emerson, R. D. Andrews, George F. Newton, S. W. Mead, E. F. Maher, H. P. White, and many others. The proceeds of the sale will be devoted to the benefit of the class and scholarship funds of the club.

✿ The Philadelphia Amateur Artists' Association will hold its seventh exhibition from February 22 to 27. The exhibition will be of pictures in any medium, and all amateur artists are invited to participate. The secretary is Millard Hickey,

912 Filbert Street, Philadelphia, to whom inquiries should be sent.

✿ Probably the most satisfactory things in the thirteenth annual exhibition of the Woman's Art Club, recently held in the National Art Club, was the little group of sculptures by Mrs. Bessie Potter Vonnoh, Elsie Wood, and Janet Scudder. Presenting nothing that was strikingly original, they at least showed progress and an excellent command of the modeling tools. Mrs. Vonnoh's dancing girl was a charmingly graceful figure, with all the restrained action of a formal dance well expressed, while the bronze head of an infant was a little masterpiece. Elsie Wood's two statuettes, "Choir Boy" and

"Mother and Child," were dignified figures. That of the boy in his surplice with the open hymnal in his hands had the necessary quality of repose in a marked degree. The bronze "Figure of a Boy," intended as a design for a fountain, and bas-relief portraits in bronze by Janet Scudder were all excellent. Among the works in oil and water-colors the most ambitious thing was a cartoon in water-color for a mosaic fireplace, by Ella Lamb, called "Spirit of the Wind." The spirit was a woman's head surrounded by swirling vapor in opalescent tints appearing through a background of pines. The color of

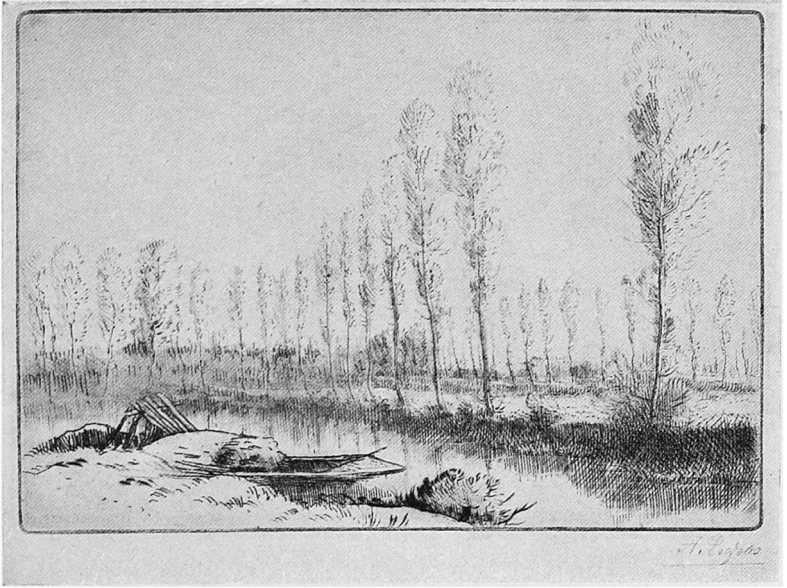
the cartoon was good, but for so restful a spot as an open fireplace one might prefer a subject more suggestive of repose. Some of the other contributors were Miss Mary Cassatt, Miss Charlotte B. Coman, Mrs. Emma Lambert Cooper,



JUNE TWILIGHT
By Lockwood De Forest
Copyright, 1904, National Academy of Design

Miss Elizabeth Curtis, and Constance Curtis, whose head of "A Child of Provence" was one of the best canvases in the exhibition. Miss Louise L. Huestis showed two portraits, one of Miss Evelyn Harris and one of Mrs. Morris Longstreth; Miss Helen Watson Phelps was represented by a clever head called "A Portrait," and there was a little group of Florence Scovel Shinn's illustrations for "Mrs. Wiggs of the Cabbage Patch."

* More than one hundred and forty water-colors made up the annual December exhibition of the Salmagundi Club, which was opened to members and guests at the club-house in New York recently. The display was as attractive as ever, and included examples of nearly all the well-known workers in the lighter medium who are members of the club. Among the more striking examples shown were those from the brushes of Glenn Newell, Wedworth Wadsworth, A. T. Van Laer,



POPLARS NEAR AMIENS—ORIGINAL ETCHING

By Alphonse Legros

Courtesy of Albert Roullier

E. M. Bicknell, E. G. Sieber, Parker Mann, Reynolds Beal, Percival DeLuce, Childe Hassam, George H. McCord, E. Loyal Field, J. H. Moser, C. W. Eaton, H. B. Snell, R. M. Shurtleff, J. Lauber, E. I. Couse, Walter Shirlaw, C. P. Gruppe, W. Merritt Post, W. E. Fidler, W. J. Whittemore, F. K. M. Rehn, and C. Austin Needham.

✿ The annual exhibition of paintings in oil by the artist members of the Lotos Club will be held in the club galleries on Saturday, February 27, and following days. Only one work will be accepted from each contributor. George H. Bogert is secretary of the art committee, in charge of the exhibition. Some of the artist members of the Lotos who are regular contributors to these interesting exhibitions are Carroll Beckwith, W. V. Birney, C. T. Chapman, Kenyon Cox, Bruce Crane, Arthur Dawson, L. P. Dessar, C. M. Dewey, Ben Foster, Childe Hassam, Arthur Hoerber, F. W. Kost, Alphonse Jongers, J. F. Murphy, Leonard Ochtman, A. T. Van Laer, Carleton Wiggins, and I. R. Wiles.

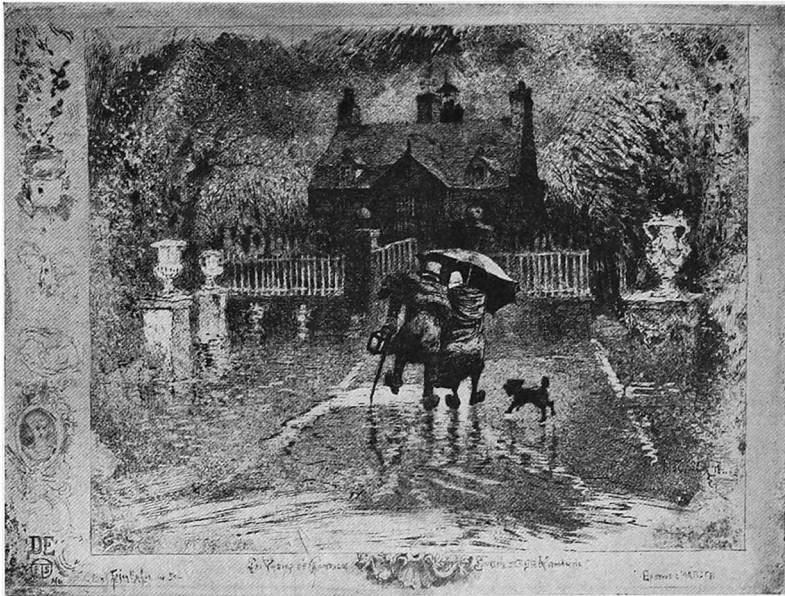
✿ The great Albright art building in Buffalo is rapidly approaching completion, so that it will probably be ready for occupancy about March 1. The three important art societies of the city—the Art

Students' League, the Buffalo Society of Artists, and the Fine Arts Academy—will then be all under one roof, making the Albright gallery a veritable art center.

✿ An art trust of beneficent nature has been reported from New Orleans. The city formerly had two clubs, the Artists' Association and the Arts Exhibition Club. These have now joined forces with a membership of about three hundred, and will begin to agitate for a museum of art to be opened to the general public.

✿ After ten years the plaster casts of famous pieces of sculpture presented to Chicago by the French government during the World's Fair in 1893 have been set up and are now on view in the new sculpture hall in the Art Institute. This collection is unequalled in America, and almost unequalled in Europe.

✿ Several additions to the loan collection of paintings in the Corcoran Gallery, Washington, have been made recently. It is interesting to note that three of these pictures are by two Porto Rican artists, A. Marian Motinas and F. Otter. They are lent by M. Vederico Degetau, and are said to be very creditable specimens of art. Whatever their merit may be, their presence in the Corcoran Gallery at least gives evidence of artistic effort in a new, out-of-the-way quarter.

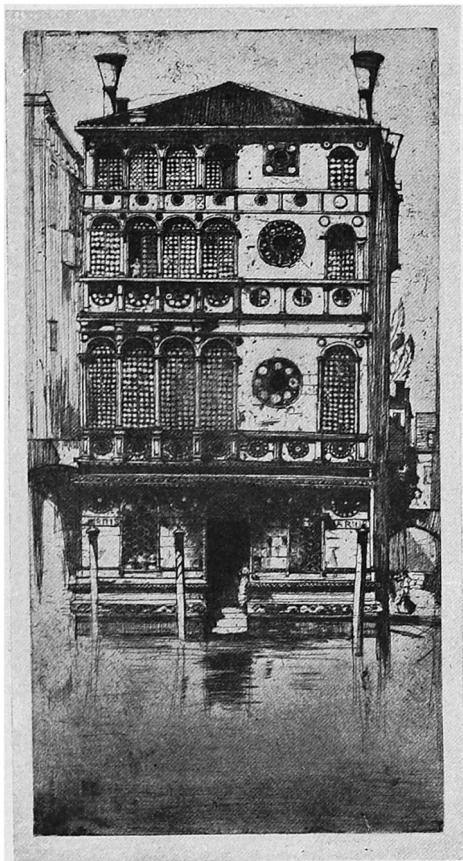


COUNTRY NEIGHBORS—ORIGINAL ETCHING

By Felix Buhot

Courtesy of Albert Roullier

✿ Thomas E. Waggaman, of Washington, D. C., has presented his large collection of oil-paintings, water-colors, etchings, and objects of Chinese and Japanese art to the Catholic University of America.



PALACE OF JOANNIS DARIUS—ORIGINAL ETCHING
By D. Y. Cameron
Courtesy of Albert Roullier

The Waggaman collection is the result of twenty or thirty years of intelligent buying. For the Oriental objects Mr. Waggaman employed Mr. Shugio in the preparation of his catalogue. His art treasures have been a cause of pride to Georgetown, where he lives. He owns Millet's "Close of the Day" and choice specimens of Corot, Rousseau, Jacque, and Daubigny, of Israëls, Mesdag, Neuhuys, and other modern Dutch painters, not to speak of works by American figure painters and landscapists. He has had the good sense to present his collection while living, so that there can be no question raised as to his intentions.

✿ The autumn exhibition of paintings held by the Rhode Island School of Design, Providence, was held recently. The artists represented were John Noble Barlow, Frank W. Benson, Mary Cassatt, William M. Chase, Arthur B. Davies, Charles H. Davis, Charles M. Dewey, Frank V. Dumond, R. Swain Gifford, Alexander Harrison, Childe Hassam, John LaFarge, W. L. Lathrop, Robert C. Minor, Stephen Parrish, Henry W. Ranger, Will S. Robinson, John S. Sargent, Mrs. A. Brewster Sewell, Joseph Lindon Smith, Horatio Walker, and J. Alden Weir.

✿ The American Society of Miniature Painters will hold its fifth annual exhibition at the galleries of M. Knoedler & Co., New York, from Saturday afternoon, January 23, to Saturday, February 6, inclusive. The exhibition will consist of original miniature paintings, and no works from photographs will be admitted. Information concerning the details of offering work for the exhibition may be obtained from William J. Baer, the secretary of the society, No. 90 Grove Street, New York. Isaac A. Josephi, president; Laura C. Hills, vice-president; Alice Beckington, Lucia F. Fuller, Marie J. Streat, and William J. Whittemore, constitute the committee of selection.

✿ The eighth annual exhibition of the Washington Water-Color Club was opened in the hemicycle of the Corcoran Gallery on November 30, and will continue till December 15, inclusive. November 20 and 21 were receiving days for exhibits, and the private view was held on the evening of Saturday, November 28. The trustees of the Corcoran Gallery have again offered prizes of one hundred dollars and fifty dollars, respectively, for the best two paintings in the exhibition, and A. J. Parsons has also generously renewed his offer of fifty dollars for the best landscape painted in water-colors by a Washington artist.

✿ It has been decided that the collection of pictures which makes part of the estate of the late Frederick S. Gibbs shall not be sold this winter. In his will Mr. Gibbs made provisions for the sale at auction within five years after his death. As this season is not considered a good one for a sale, the executors will hold the collection, probably for a year.

✿ Plans are being made by the admirers of Josef Israels to celebrate his eightieth birthday, which occurs January 27, 1904, by tendering



HIS FIRST PAIR OF BREECHES—DRY-POINT
By James Tissot
Courtesy of Albert Roullier

the great Dutch master an international birthday present. The movement is said to have been originated by H. W. Mesdag and his associates of the Dutch society, "Arti et Amicitia." The idea is to have a medal struck in honor of the occasion, to present the venerable



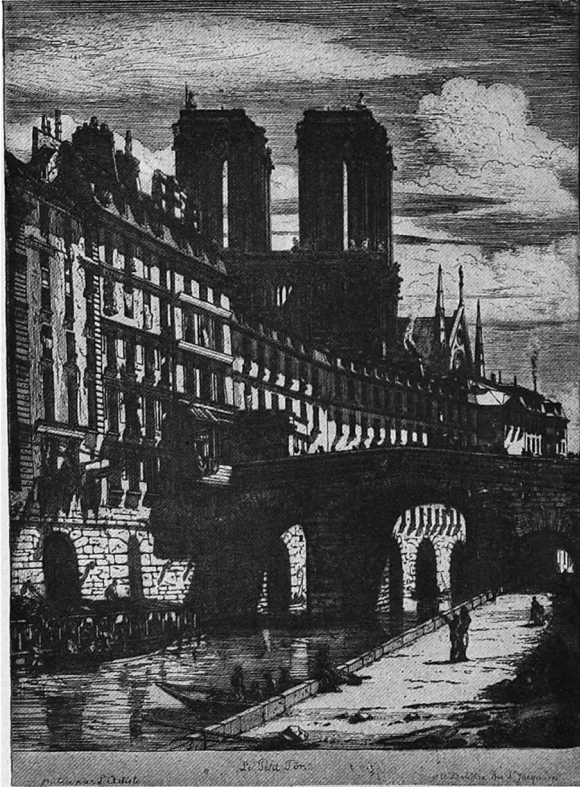
WAITING—ORIGINAL DRY-POINT

By Otto J. Schneider

Courtesy of Albert Roullier

master with some fitting gift and to hold a festival, the details of which are not arranged as yet. American admirers are invited to join in this tribute by a circular, which in the charming English of Continental Europe, is issued by the "head committees for the homage of Josef Israels on the occasion of his eightieth birthday." There are many friends and admirers of the Dutch master in this country.

The first of these divisions is history in its fullest sense, the second is a transitional period, and the third, if the phrase is permissible, is history in the making. Naturally the first portion of the work, therefore, is a record of effort and achievement, with a kindly,



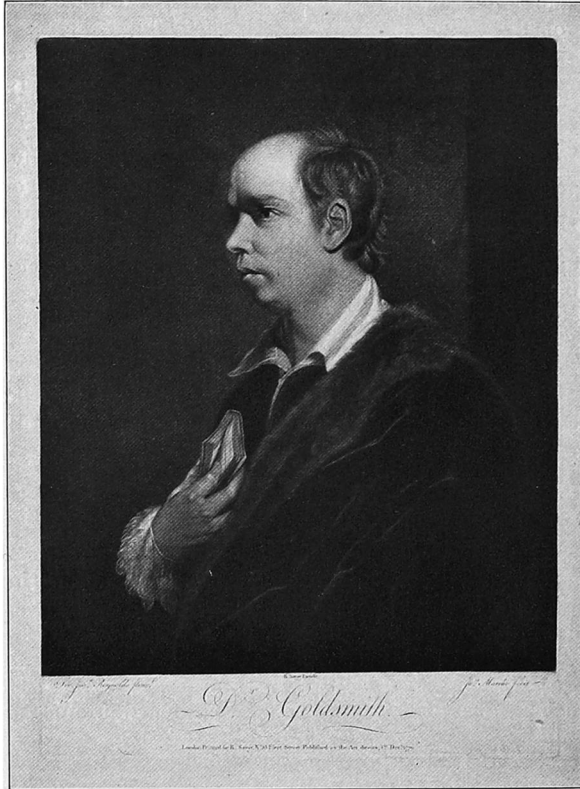
LE PETIT PONT—ORIGINAL ETCHING

By Charles Méryon

Courtesy of Albert Roullier

often condoning, word for the early beginnings; and the latter portion is of necessity largely a chronicle of current work, interspersed with the author's generous appreciation and sound criticism. Little has been left unsaid that will tend to give the student an adequate comprehension of the rise, development, and present status of the art of sculpture in this country. The volume, moreover, is almost ideal in its form, and is copiously and judiciously illustrated.

tions, and these he describes fully and entertainingly. The quality of the colored and black-and-white illustrations with which the book bounds is quite exceptional, the color plates especially being superb. ❁ The second volume of the "Library of Art," imported by Charles



PORTRAIT OF OLIVER GOLDSMITH
Painted by Sir Joshua Reynolds and Engraved by Guiseppe Marchi
Courtesy of Albert Roullier

Scribner's Sons, is "Donatello," by Lord Balcarras, and is an especially interesting and valuable monograph on that celebrated artist. The author has attempted to determine the position and character of Donatello's art in relation to that of his contemporaries and successors, and he has been eminently successful in his efforts. Necessarily nothing new is offered in the way of biographical information, for, as